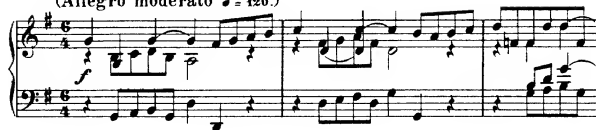


J.S. Bach  
Cantata No. 115  
Mache dich, mein Geist, bereit

(Coro.)

(Allegro moderato  $\text{♩} = 120$ .)



(Mel.: "Straf' mich nicht in deinem Zorn.")

Soprano.

Ma - che dich, mein Geist, be - reit,  
Come, my soul, thy - self pre - pare,

Alto.

Mache dich, mein Geist, be -  
Come, my soul, thy - self pre -

Tenore.

Mache dich, mein Geist, be - reit, ma - che  
Come, my soul, thy - self pre - pare, come, my

Basso.

Mache dich, mein Geist, be - reit, ma - che dich, mein Geist, be -  
Come, my soul, thy - self pre - pare, come, my soul, thy - self pre -

C O R O .



re - it, ma - che dich, mein Geist, be - reit,  
pare, come, my soul, thy - self pre - pare,

dich, mein Geist, dich, mein Geist, be - reit,  
soul, thy - self, soul, thy - self pre - pare,

re - it, mein Geist, be - reit,  
pare, thy - self pre - pare,



wa - che, fleh' und  
watch - ing, pray - ing,

wa - che, fleh' pray -

wa - che, fleh' und  
watch - ing, pray - ing,

wa - che, fleh' und  
watch - ing, pray - ing,

be - te,  
plead - ing,

und be - te,  
ing, plead - ing,

be - te, fleh' und be - te,  
plead - ing, pray - ing, plead - ing,

be - te, fleh' und be - te,  
plead - ing, pray - ing, plead - ing,

J.S. Bach - Church Cantatas BWV 115



J.S. Bach - Church Cantatas BWV 115

**A**

dass dich nicht die bö - - - se Zeit  
lest one day the trum - - - pet's blare

dass dich nicht die bö - se  
lest one day the trum - pet's

dass dich nicht die bö - se Zeit, dass dich  
lest one day the trum - pet's blare, lest one

dass dich nicht die bö - se Zeit, dass dich nicht die bö - se  
lest one day the trum - pet's blare, lest one day the trum - - - pet's

Zeit, die bö - - - se Zeit  
blare, the trum - - - pet's blare

nicht, dich nicht die bö - - - se Zeit  
day, one day the trum - - - pet's blare

Zeit, die bö - se Zeit, die bö - se Zeit  
blare, the trum - pet's blare, the trum - pet's blare

un - ver - hofft be -  
find thee all un -

un - ver - hofft be -  
find thee all un -

un - ver - hofft be -  
find the all un -

un - ver - hofft be -  
find the all un -

tre - - - te;  
heed - - - ing.

tre - - te, un-ver-hofft be - tre - - -  
heed - - ing, find the all un - heed - - -

tre - - te, un-ver-hofft be - tre - - -  
heed - - ing, find the all un - heed - - -

tre - - te, un-ver-hofft be - tre - - -  
heed - - ing, find the all un - heed - - -

te;  
ing

te;  
ing.

te;  
ing.

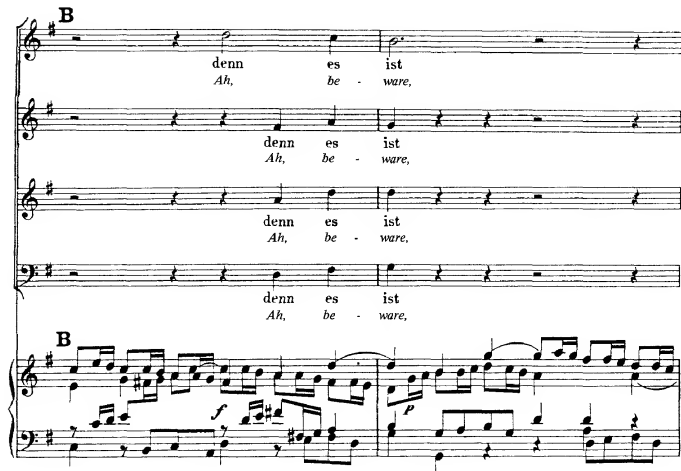
*p*

7

This musical score is for J.S. Bach's Church Cantata BWV 115. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a grand piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score is divided into four systems. The first system shows the vocal entries with the lyrics 'te;' and 'ing'. The second system shows the piano accompaniment with a piano (*p*) dynamic marking. The third and fourth systems show the piano accompaniment with various musical notations, including slurs, ties, and accidentals. The page number 7 is centered at the bottom.

J.S. Bach - Church Cantatas BWV 115

**B**



denn es ist  
Ah, be - ware,

denn es ist  
Ah, be - ware,

denn es ist  
Ah, be - ware,

denn es ist  
Ah, be - ware,

**B**

*f* *p*



Sa - - - tans List  
Sa - - - tan's snare,

Sa - tans List  
Sa - tan's snare,

Sa - tans List  
Sa - tan's snare,

Sa - tans List  
Sa - tan's snare,

*p*



J.S. Bach - Church Cantatas BWV 115

ü - ber vie - le From -  
let him not dis - may

ü.ber vie - le From -  
let him not dis - may

ü.ber vie - le From - men, ü.ber vie - le  
let him not dis - may thee, let him not dis -

ü.ber vie - le  
let him not dis -

men  
thee,

- men, ü.ber vie - le From - men  
- thee, let him not dis - may - thee,

From - men  
may - thee,

From - men, ü.ber vie. le From - men  
may thee, let him not dis - may - thee,

J.S. Bach - Church Cantatas BWV 115



zur Ver -  
lest his

zur Ver - su - chung kom - men,  
lest his guile be - tray thee,

zur Ver - su - chung  
lest his guile be -

zur Ver -  
lest his

su - chung kom - men.  
guile be - tray thee.

zur Ver - su - chung kom -  
lest his guile be - tray

kom - men, zur Ver - su - chung kom -  
tray thee, leat his guile be - tray

su - chung, zur Ver - su - chung kom -  
guile be - tray, his guile be - tray

men.  
thee.

men.  
thee.

men.  
thee.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two measures by a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two measures by a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of two measures. The first measure shows a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score includes a repeat sign and a final cadence.

**Aria.**

Adagio. (♩ = 80.)

*p*

*mf*

*cresc.*

**Alto.**

Ach, schläfrige See-le, wie?

wie?

ach, schläfrige See-le, wie?

Ah, slumb-er-ing spir-it, why?

Why?

Ah, slumb-er-ing spir-it, why

*pp*

*tr*

ru-hest du noch? ach, schläf-ri-ge See-le, wie? ru-hest du noch? wie? wie?  
 tar - ri - est thou? Ah, slumb-er-ing spir-it, why tar - ri - est thou? Why? Why?

wie? ru - hest du noch? ach, schläf-ri-ge See-le, wie? ru - hest du  
 Why tar - ri - est thou? Ah, slumb-er-ing spir-it, why tar - ri - est

noch?  
 thou? Er-mun - tre dich doch, er-mun-tre dich doch, er -  
 Be-stir - thy-self now, be-stir thy-self now, be -

mun-tre dich doch!  
 stir thy-self now! Ach, schläf-ri-ge Seele, wie? ru - hest du  
 Ah, slumb-er-ing spir-it, - why tar - ri - est

J.S. Bach - Church Cantatas BWV 115

noch? wie? ru-hest du noch? Er - mun - tre dich doch. ermun -  
 thou? Why tar - ri - est thou? Be - stir thy-self now, be-stir

- tre dich doch, er - mun - tre dich doch, er - mun - tre dich doch!  
 - thy-self now, be - stir thy-self now, be - stir thy-self now!

crusc.

**Allegro.** ( $\text{♩} = 60.$ )

Es möch-te die Stra-fe dich plötz-lich er-  
Lest pun-ish-ment come of a sud-den-to—

wek-ken und, wo du nicht wachest, und, wo du nicht wa-  
wake thee and, dur-ing thy slumber, and, dur-ing thy slumb - - -



A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The vocal line consists of a single melody line. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. The score is written on five staves: one for the vocal line and four for the piano accompaniment (two grand staves).

**Adagio. (Tempo I.)**

Adagio. (Tempo I.)



chest,  
er, im Schla- fe des e - wi - gen  
the an - gel of death, un - a -

The image shows a musical score for a vocal part. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio. (Tempo I.)'. The lyrics are written below the staff. The music consists of a single melodic line. The lyrics are: 'chest, er, im Schla- fe des e - wi - gen the an - gel of death, un - a -'. The score is written on a single staff with a treble clef. The key signature has one sharp (F#). The tempo is marked 'Adagio. (Tempo I.)'. The lyrics are written below the staff. The music consists of a single melodic line. The lyrics are: 'chest, er, im Schla- fe des e - wi - gen the an - gel of death, un - a -'.

To - des be - dek - - - - - ken, im Schla - fe des  
ware, o - ver take - - - - - thee, the an - gel of

e - wi - gen To - - - - - des be - dek - - ken.  
 death un a - ware o - ver - take thee.

**Da Capo.**

# Recitativo.

Basso.



Gott, so für dei-ne See-le wacht, hat Abscheu an der Sünden  
God, who is watch-ing us so well, ab-hors the ways of sin and



Nacht; er sendet dir sein Gna-den - licht und will für die - se  
hell, and thru His grace our souls up - lifts. The on - ly com - pen -



Gaben, die er so reichlich dir verspricht, nur off-ne Geistesau - gen haben. Des Satans  
sa-tion He asks for His a - bun-dant gifts is in our spir-it's con - se - cra-tion. The de-vil's



List ist oh - ne Grund, die Sünder zu be - strik-ken, brichst du nun selbst den Gnaden -  
guile is o - cean deep, in sin would he en - snare us, and if the faith we fail to



bund, wirst du die Hil-fe nie er-blicken. Die ganze Welt und ih-re Glieder sind  
 keep, un-fit for grace will God de-clare us. Tho' vain the world and all its fash-ions, our



nichts als falsche Brüder; doch macht dein Fleisch und Bluthierbeisch lauter Schmeichelei.  
 flesh and mor-tal pas-sions, yet we of earth are well con-tent to heed their blan-dish-ment.

**Aria.**

Molto adagio. (♩ = 60.)



*mf*

*Basso p*





**Soprano.**

Be - te, be - te,  
Pray ye, pray ye,

be - te a - ber auch da - bei,  
pray ye, ev - er watch and pray,

be - te a - ber auch da -  
pray ye, ev - er watch and

bei, pray, be - te, pray be - te, ye, pray ye,

J.S. Bach - Church Cantatas BWV 115

be - - - te, be - te a - ber auch da - bei mit - ten  
pray ye, ev - er watch and pray, pray - ye

in dem Wa - - chen, mit - ten in dem Wa - chen.  
with-out ceas - - ing, pray ye with - out ceas - ing.

Bit - - - te, bit - -  
Beg ye, beg

- - te, bit - te bei der grossen Schuld,  
ye, beg ye that the judge will view,

bit - - - te, bit - -  
beg ye, beg

- - te, bit - te bei der grossen Schuld dei - nen Richter um Ge  
ye, beg ye that the judge will view pa - tient - ly the wrongs we

duld, dei - nen Richter um Ge - duld, soll er dich von Sünden frei und gerei -  
do, pa - tient - ly the wrongs we do, all our sins will wash a - way, make us clean

- nigt ma - chen, von Sünden frei und ge - rei - nigt, und gereinigt ma - chen.  
and spot - less, wash clean our sins, pu - ri - fy us, make us clean and spot - less.

Da Capo.



**Choral.** (Mel.: „Straf' mich nicht in deinem Zorn!“)**Soprano.**


Drum so lasst uns im - mer dar wa - chen, fle - hen, be - - ten,}  
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten;}  
*Bear we then, our woes and cares pen - i - tent and fear - - ing,}*  
*lest the day come, un - a - wares which is ev - er near - - ing;}*

**Alto.**


Drum so lasst uns im - mer dar wa - chen, fle - hen, be - - ten,}  
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten;}  
*Bear we then, our woes and cares pen - i - tent and fear - - ing,}*  
*lest the day come, un - a - wares which is ev - er near - - ing;}*

**Tenore.**


Drum so lasst uns im - mer dar wa - chen, fle - hen, be - - ten,}  
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten;}  
*Bear we then, our woes and cares pen - i - tent and fear - - ing,}*  
*lest the day come, un - a - wares which is ev - er near - - ing;}*

**Basso.**


Drum so lasst uns im - mer dar wa - chen, fle - hen, be - - ten,}  
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten;}  
*Bear we then, our woes and cares pen - i - tent and fear - - ing,}*  
*lest the day come, un - a - wares which is ev - er near - - ing;}*




denn die Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
*watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.*



denn die Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
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denn die Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
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denn die Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
*watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.*

